



ALIAS YEDERBECK: EXPANDED ANIMATION CINEMA, SEQUENCE HAPPY END

"Breathe, you invisible poem!"
Sonnets to Orpheus, Part Two, I, Rainer Maria Rilke, 1922

The direct artistic engagement with the film material can be described as a handwritten testament: it is a poetic process of abstraction that writes the idea directly onto the film itself, rather than onto paper or canvas, using various techniques such as scratching, scraping, and scribbling.

The most important founding figures in this expanded field are the filmmakers Len Lye, Norman McLaren, and Stan Brakhage. Another method is the direct exposure of objects to individual frames, as first developed by Man Ray on photographic paper.

From the raw, imperfect, and random, these pioneers developed a new physical aesthetic to release energy and spontaneity that is otherwise only found in free arts, performing arts, musical improvisation, or experimental film, poetry, and dance.

All these analogue imaging processes have in common that they transfer the voice of drawing, painting, plastic arts, photo, and collage into a poetic film architecture. If the building blocks of their structure are lyrical, this could be possible in the sense of free *écriture automatique* and/or a metrically bound visual language.

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